

## Vachikabhinaya

MANI MADHAVA CHAKYAR

**I**n Kūṭiyāṭṭam, for *vachikabhinaya*, several *svaras* are used to suit different characters, *rasas*, and time; these are also sometimes referred to as *ragas*. This paper describes the names, application and examples of these *svaras*.

### The Name of *Svaras*

Mudḍhan śrīkaṇṭhi tonḍārtan; indalam muralindalam;  
Velādhuli punar Dānam; Vīratarkan ca tarkanum;  
Korakkuruṇṇi pauralī; Puranīrum tatheiva ca;  
Dukkhagāndharavum ceti; Pañcamam bhinnapañcamam;  
Śrīkāmaram Kaiśikium; ghattantariyum Antarī;  
Svaranamāññalīvaṇṇam; pattum pattumatāyitum

### Application

Now the practical applications of these *svaras* are described, with examples:

#### 1. Artan

*Srngare ratibhave ca*  
*prayenarto nigadyate*

In the *srngara rasa* and *ratibhava* of heroes belonging to the *dhirodhatta* category, the *slokas* and sentences are recited in the *raga* called Artan. Sometimes Indalam is also used.

#### Examples for Artan

Calakuvalayadhāmnorañjanasnigdamakṣṇor-  
bhayacaladhṛtiyugmam keyamālolayantī  
mukhaparimalalobhāt bhṛṅgadattānuyātrā  
śīthilayati subhadrāmudritam mānasam me

(*Subhadradhananjaya*, Act I)

Anayājaghanābhoga  
bhāramantharayānayā  
anyatopi vrajantyā me  
hṛdaye nihitam padam

(*Nagananda*, Act I)

*Example for Indalam*

Na khalu na khalu mugdhe, sāhasam kāryameta-  
 dvyapayanaya karametam pallavābham latāyāḥ  
 kusumamapī vicetum yo na manye samarthah  
 kalayati sa katham te pāśamudbandhanāya?

(*Nagananda*, Act II)

*2. Muralindalam*

Śrīrāmasya tu sambhoga—  
 śṛṅgāre muralindah

In the *Sambhoga srngara* of Sri Rama, Muralindalam is used. For example:

Śailāyāmibhirambuvāhanivahacchayeistriyāmācareiḥ  
 sevyā pañcavatīti me matirabhūdudvelakautūhalā  
 seyam devi, cirocitāmupanayatyudyānayogyām śriyam  
 sroturvismayanīya vastuviṣayāśśailātavisāgarāḥ

(*Ascharyachudamani*, Act II)

*Message in Separation:*

Āyātam māmāparicitayā velayā mandiram te  
 coro daṇḍyastvamiti madhuram vyāharantī bhavatyā  
 mande dīpe madhulavamucām mālayā mallikānām  
 baddham ceto dṛḍhataramidam bāhubandhācchalena

(*Ascharyachudamani*, Act VI)

Muralindalam can also be used at the height of *Vipralambha*, in the case of Rakshasas

*3. Muddhan*

Rākṣasānām tu śṛṅgāre  
 raso muḍḍho nigadyate

The *rāga* called Muddhan is used in the *śṛṅgāra* of Rakshasas. For example:

Pīban madhu, mukham cumba-  
 nnāliṅgan gāḍha, mālapan  
 maṇḍodaryā cīram reme  
 rāvaṇah kāmamohitaḥ

(*Rakshasotpatti*)

Maratakataṭe mandākinyā madaṅkaniṣādinī  
kanakanaḷinotgandhīn svargānilān pratigṛhṇatī  
bhayaparavāṣe dattāpaṅgā mahendraparigrahe  
manujamavadhucyeiṣā kāmam mayā saha ramsyate

(*Ascharyachudamani*, Act III)

#### 4. *Srikamaram*

*Srikāmarākhyasteṣām tu  
vipralambhasya mūrccane*

At the height of *vipralambha* in the case of Rakshasas, *vipralambha* is used. For example:

Gandharvadeityagaganecaranāgayakṣa  
kanyāsanāthamavarodhanamasmaḍīyam  
sarvasvameva tava sundari dāsakṛtya  
mālambate yadi tavāsti mayi prasādaḥ

(*Ascharyachudamani*, Act V)

#### 5. *Paurālī*

*Śrīramasya tu paurālī  
vipralambhasya mūrccane*

In the *vipralambha* of Sri Rama, *Paurālī raga* is employed. For example:

Āpādyabhaṅgiṣayanam taruṇeīḥ pravāḷei  
rālūya puṣpamalakābharanāstayā te  
vaidehi, candi, mama jivitamānini, tva  
mehīti santvayati kāmapi puṣpavallīm

(*Ascharyachudamani*, Act VI)

#### 6. *Bhinnapanchamam*

*Bhinnapanchama* is used for Sri Rama, in the sense of wonder ( *vismaya*) that cuts across his *sṛngara*:

*Bhinnapancamarāgasyāt  
Śrīrāmasyādbhuto kvaciḥ*

*Example:*

Caranaṇaḷinasādhyam yāna, mahāryamambhaḥ  
śayanamavaniprṣṭham, maṇḍanam snānamātram,  
tava taruṇi, tathāpi, tvam śrīyā cakṣuṣī me  
harasi puramayodhyāmāvasantiva, citram

(*Ascharyachudamani*, Act II)

Bhinnapanchamam is used in the *vipralambha* of Rakshasas. For example:

Nayati nayane sāvajñām mām karoti karāvṛtam  
śrutimasahana śrotranāndam vaco mayi jalpati  
vilapati puro rāmam baddhanjalau mayi tiṣṭhati,  
pratinamamaham jane nāsyāḥ prasādanasādhanam

(*Ascharyachudamani*, Act V)

Till now, the *ragas* mainly based on *srngara* were described. The other *ragas* are given below.

#### 7. Kaisiki

Rasayoh kaiśikām prāhuḥ  
hāsyabibhatsayorapi

In *hasya* and *bibhatsa*, the *slokas* are rendered in Kaisiki *raga*.

*Example for hasya:*

Diṇḍi daṇḍam dadhāno bhasitasita tanurbhasmakṣipta tripundrī  
bhāsvat kaupīnavāsāḥ praviśati gaṇayan dakṣiṇāmāṣakaṇām  
mantrārtham vahniśālām pratikṛtasamayassatsakhibhyāmubhābhyām  
no paśyāmīti jalpan jaḷa iva matimān modakam devapīthe.

(*Pratijnayaugandharayana*: (Vasantaka's *alapa*))

*Example for bibhatsa:*

Nīlotpalākṛtimapāsya rathāṅgarūpa-  
māpadyate nayanayugmamidam tanuśca  
ālūnanāsikatayā vivṛtāntamūleir-  
danteissaridvimathiteva siteirmṛṇāleih

(*Ascharyachudamani*, Act III)

Ucchṛiteikabhujayaṣṭimāgatām  
śronilambipuruṣāntramekhalām  
tām vilokya vanitāvadhe ghṛṇām  
patrīṇām sahamumoca rāghavaḥ

(Ramayanam Prabandha)

Karayornnūpure keyam  
padoḥ keyūrakaṅkaṇe  
aṅjanam gaṇḍayordhṛtvā  
kabaryām veṣṭitāmśukā

#### 8. Dukkhaḡandharam

Dukkhaḡāndhararāḡastu  
śoke ca karuṇe mataḥ

The *slokas* in *karuṇa rasa*, as well as its *sthaiyī bhava*, called *soka*, are sung in Dukkhaḡandharam. For example:

Etāḥ punarharmyaḡatāstriyo mām  
vātāyanārdhena vinisṛtāsyāḥ  
hā cārudattetyabhibhāsamāṇa  
bāṣpam praṇālībhirivotsrajantī

(Charudatta)

Viṣṛmbhādurasinipatyalabdhanidrā-  
munmucya priyaḡṛhiṇīm ḡṛhasya śobhām  
ātāṅkasphuritakathoragarbhaḡurvīm  
kravyādbhyo balimivadārunaḥ kṣipāmi

(Uttararamacharita)

#### 9. Tarkan

Krodhe raudrarase capi  
tarka rāḡa udāhṛtaḥ

In *raudra rasa* and its corresponding *krodha*, Tarkan is employed

Examples for *raudra*:

Varṇebhyo hṛtamupaḡīvyāṣāṣṭhamamśam  
ṣāḡgunyam bhuvinayatām dharāpatīnām  
samānyā tava janānī samudranemī  
cāritram tava kimidam pativratānām

(Ascharyachudamani, Act V)

Katham katham bho navavākyavādin  
śṇomi śikhram vada kenacāḡya  
mumuruṇā muktabhayena dhṛṣṭam  
vanābhi mardāt paridharṣitoḡam

(Abhisheka, Act III)

Examples for *krodha*:

Ākrandantīmanāthāmiṣa mama miṣātaḥ  
kanyakām kṛṣṇamāṇām  
muktveinam yāhi no cedudayagiriśiro  
varkṣmanah kṛṣṇadhāmnaḥ  
āgneyāstrāsyanyiryadbahalaśikhīśikhā-  
śreṇinirdagdhamūrte-  
-ssoham sadyopi dagdhyām tava sita bhasitā-  
pāṇḍarām bhūtadhātṛm.

(*Subhadradhananjaya*, Act I)

#### 10. *Viratarkan*

*Viranamni rase rago*  
*vīratarko budheismṛtaḥ*

For *vira rasa*, *Viratarkan* is used. For heroes belonging to *dhiroddhata* variety, their enthusiasm (*utsaha*) gets expressed in *Viratarkan*.

Example:

Vyājṛmbhate jaladharodaracumbibāhu-  
rāvartate kṣaṇanatonnata bhūmichakrā  
vyādāya vaktramabhidhāvati bhīmamasma-  
nudghātītārgalakavāṭapuṭā purīva.  
Sandhyāruṇā salilavāhaparampareva  
sāilasya dhāturasadhūsariteva bhittiḥ  
balātapa praṇayinīva tamālavīthiḥ  
sandṛśyate sarasalohita tāmramūrthiḥ

(*Ascharyachudamani*, Act V)

For *dhiroddhata*:

Ahi bhavanapidhānānyāyudhīkrtya śailā  
nyamarajayini sainye rakṣasāmattakakṣye  
kathamiva raṇabhūmau vartate vānarāṇā  
mupavanataruvallīpallavonmāthi yūtham

(*Ascharyachudamani*, Act V)

#### 11. *Danam*

Since *bibhatsa* (which was mentioned along with *hasya*) has already been discussed, now leaving them, we come to *bhayanaka* and *adbhuta*.

*Dānarāgodbhutarase*  
*bhayānakarase kvacit*

In *adbhuta rasa*, *vismaya sthayibhava* and occasionally in *bhayanaka*, the *raga* employed is *danam*.

*Example for adbhuta:*

Vasortham dayayeiva nāti prthavaḥ  
kṛttāstarūṇām tvaco  
bhagnālakṣyajaratkamaṇḍalu nabhaḥ-  
svaccham payo neirjjharam  
dṛśyante trutitojjhitāścavaṭubhir-  
-mmaujyaḥ kvacinmekhalā  
nityākarmaṇayā sukena ca padam  
sāmnāmidam pathyate

(Nagananda, Act III)

*For Bhayanaka:*

Antargguhotgamahājagarasyadamṣṭrā  
vyākṛṣṭapādamurugarjjitameṣasimhaḥ  
damṣṭrāgrakṛṣṭapṛthukumbhatatāsthivatg  
gatgrivanikhātānakhamakṣipati dvipendram

(Kalyanasaugandhika Vyayoga)

Sometimes, for *bhayanaka rasa* also, Veladhuli is used. For Example:

Kolāhalaśravaṇajrmbhitasambhramasya  
siddhāśramasya savidhe sahasā vyaloki  
uttāḷakālajaladapratimallakānti  
raktāmbuvarṣi bahurakṣasacakraṇāḷam  
Ehi paśya śarīrāṇi munīnām bhāvitatmanām  
hatānām rākṣaseirghoreirbahūnam bāhubhīrvane

(Ramayana Prabandha)

12. Tontu

Tonḍākhyarāgāśśante ca  
bhaktibhāve ca kathyate

The *slokas* and *vakyas* that express *santarasa*, *bhakti bhava* and *sama*, the *sthai* of *santa*, should be recited in Tontu.

*Example for Santa:*

Ajñānanidrāśāyito  
bhavatā pratibodhitah  
sarvaprāṇi vadhādeṣa  
viratodyaprabhṛtyaham

(Nagananda, Act V)

*Example for Bhakti:*

Bhasmāṇkārāgaurāśśaśikusumajātā-

śulakaupīnadhārī  
 ṇṭtārambhaprasakto mukharaḍamaruko  
 devasomāsahāyaḥ  
 pītvā pītvā kapālāt sahayuvati surā-  
 matṭahāsam vitanva-  
 -nnādhāvatyeṣa mattaḥ skhalitapadayuga-  
 ssatyasomaḥ kapalī

(*Mattavilasā alama sloka* of Kapali)

Now, having described the *ragas* used in *rasas*, the rest of them are enumerated.

### 13. Indalam

*Virāṇām nayakādīnā-*  
*-muttamānām svabhavataḥ*  
*gitasiddhanta tattvajñei-*  
*rindaḷo rāga iṣyate*

Indalam is the *ragā* ascribed to valorous and noble heroes in their natural form. 'Noble' here means *dhirodatta*, 'svabhavata' means a natural disposition when there is no intrusion of other *rasas* or *bhavas* like *srngara*, etc. Examples follow:

#### *Sri Rama*

Ayam deśassamaḥ śrīmān  
 puṣpīstarubhirvṛtaḥ  
 ihāśramapadam saumya  
 yathāvad kartumarhasi

(*Ascharyachudamani*, Act I, Nirvahana)

#### *Jimutavahana*

Nyāye vartmani yojitāḥ prakṛtayaḥ  
 santassukham sthapitā  
 nīto bandhujanastathātmamasamatām  
 rajyepi rakṣā kṛtā  
 datto dattamanorathāthikaphalaḥ  
 kalpadrumopyarthine  
 kim kartavyamataḥparam, kathaya vā  
 yatte sthitam cetasi

(*Naganandam*, Act I)

#### *Arjuna*

Ambāstanyamahābhiṣekamupari  
 premāśrupātam guro-  
 -rāryasyāpi vṛkodarasya caraṇā-  
 -śleṣam yamāśleṣaṇam  
 kṛṣṇāyāśca kaṭākṣavikṣaṇasukham  
 nāsādayam prāpitaḥ



puspeṣorviśikheirmukundasahajā-  
sanmārgapuṣpasprhām

(*Dhananjaya*, Act I)

*Vidyadhara*

Drutamajñananīlamavayoḥ kham  
sikharādutpatatoḥ śiloccayasya  
anupūrvikayā vikārajātam  
grasamāneva vasundharā vibhāti

(*Ascharyachudamani*, Act VII)

14. *Korakkurunji*

*Korakkurunji rāgasyāt*  
*kapīnām tu svabhāvataḥ*

The natural disposition of monkeys is represented by *Korakkurunji raga*. Here it means that there is no interference of other *rasas* in the *Prakarana*. Examples follow:

*Hanuman*

Mainakām nāgakanyāsurasuhṛdamu  
lāmghya bandhum payodhe  
rākarṣan vegavaśyam diva iva śīthilam  
carma jīmūtajālam  
laṅkām prāptosmi devam gurumapi mama vi  
smāyayannāśugatyā  
rājño rāmasya devyei prahita iva śaro dhārayannaṅgulīyam

(*Ascharyachudamani*, Act VI)

*Hanuman (in adbhuta)*

Eṣām pallavamamśukāni, kusumam  
muktāḥ, phalam vidrumam  
vaidūryam ḍaḷa, maṅkuro maratakam  
heimam ca śākhaśatam  
ete ke jagatīruho vanajuṣapyajñātapūrvā mayā  
prāyaḥ saramamī divo vitapinaḥ kim tei, rmmamānyo bharaḥ

(*Ascharyachudamani*, Act V)

*For Krodha*

Abhihatavaravapragopurātṭām  
raghuvarakārmṃmukanādanirjjitastvam  
harigaṇaparipīḍiteissamantāt  
pramadavaneirabhisamvṛtam svalaṅkām

(*Abhisheka*, Act III)

15. *Puraniru*

*Puranīrākhyā rāgastu  
varṣākālasya varṇane  
prabhātavarṇanāyam ca  
gītajñeirupagīyate*

Puraniru is used in the description of morning, sunrise and the rainy season.

*Example for Rainy Season*

*Kekaya ca śikhinām ṁṛdudhūtā  
ketakī sumanasā marutā ca  
nīravāhamalināsu niśāsu  
prāṇasamśayamagā sa muhūrtam*

(*Ascharyachudamani*, Act VI)

*Description of Morning*

*Ksīrodavāridhavaḷe śayane prasuptam  
prābodhayannuśasi vandiganā narendram  
parjanyaavāriviratau laliteirvacobhi-  
-rādyam pumāmsamiva tumburunāradādyāḥ*

(*Pratijna*, Mantrankam-Nirvahana)

*Description of Sunrise*

*Ārāddṛṣtam caladaḷapuṭeirdīrghika padminīnā-  
-mardhonmilanmukulanayaneih praspḥurat bhṛṅganādeih  
tucchikurvattuhinakanīkājālakam me purastā-  
-dāvirbhūtam kīraṇanīkareirambarādārkabimbam*

(*Tapatisamvarana*, Act I)

16. *Srikanthi*

*Anakāvasane śrīkaṇṭhi  
duṣṭāṇamapi himsane  
sandhyāvarṇanavelāyam  
madhyāhnasya tu varṇane  
bhaktibhāve ca vidvadbhiḥ  
kathyate gītipārageih*

The *slokas* and *vakyas* at the end of each play are recited in *Srikanthi raga*. It is sometimes used on occasions like the killing of an evil person, the description of morning and dusk, and occasionally in *bhakti bhava*. Examples follow:

*The End of an Act*

*Aparagiriṇiṣaṇṇam vāsaram vāsaraśri-*

rabhimatamabhisartum prāṇanātham pradoṣe  
svatanumatanurāgād samvṛṇōtīva sāksā-  
-dasitajaladanīlenāndhakārāmsukena

(*Subhadradhananjaya* - Act I)

*Description of Dusk*

Rathacaraṇāyudhasya caraṇena hato rabhasā-  
-nnabhasa iva cyuto namucirasrakaneih kṣariteih  
pratinavabandhujīvaksumacchavibhiḥ savitā  
śaśimukhi, diṅgmukhāni kiraṇeiraruṇīkurute

(*Acharyachudamani*, Act II)

*Description of Noon*

Tāpāt tatkṣaṇaghrṣtacandanarasā-  
pāṇḍūkapolau vahan  
Samsakteirni jakarṇatālapavaneih  
samvījyamanānanah  
sampratyeṣaviśeṣasiktahṛdayo  
hastojjhiteiśśikareir-  
-ggāḍāyallakadussahāmiva daśām  
dhatte gajānām patiḥ

(*Nagananda*, Act I)

*News of Killing of an Evil Person:*

Tātakāyām hatāyāntu  
vibudhā hr̥ṣtamānasāḥ  
mumucuḥ puṣpavarṣāṇi  
teṣām mūrdhasu satvarāḥ  
Visasṛju rathavṛṣṭim kausumīmambuvāhā  
nanṛtumamaravadhvo daddhanuḥ khe mṛdangāḥ  
jaguranimiṣasūta dikpurandhryaḥ prasedu-  
stutuṣurakhilalokā maṅgaleneivapūrnāḥ

(*Ramayana Prabandha*)

*Bhaktibhava*

Phālodyatghanagharmabindumaṭani-  
nyastāgrahastāmbujam  
madhye muṣṭini viṣṭapañcaśaśaram  
bibhrāṇamanyamkaram  
viraśtīnakharakṣateiriva naveir-  
bbānavraneirāṇkitam  
rāmam devamavasthitam praṇamata

pronmathya lañkeśvaram

(*Ramayana Prabandha*)

*Killing of Evil Person*

Ārokṣyāmi tavāṅgamātmamahasā  
re kṛṣṇa kṛṣṇetyalam  
kṣipteṣordviṣatassudarśanamasau  
duddarśanam prodvahan  
uccheirdharmapatho jayatvitivadan  
martāndacantatviṣā  
tenakuṇṭhājavam cakhandā kumateḥ  
kaṇṭham vikunṭheśvaraḥ

(*Rajasuyam Prabandha*)

17. *Veladhuli*

Velādhūlirbhayāddhetor-  
ddūrasthasya vacovidhau  
hāsyē kvacidavajñāyām  
tvarāyām kāpi kathyate

The *raga* called Veladhuli is employed for talking in fright, defiance, derision, in haste, as well as in calling out from a distance. Examples follow:

*Calling Out*

Ādtāmagniradyaprabhṛti hutamasa-  
-ndūṣitam yātudhānei,-  
-rāṇḍyākāśagaṅgāpayasi munivṛṣā-  
-ssaptasandhyām japantu,  
bhānorvāha bhajerannacakitamrjunā  
vartmanā mandarādrim  
sādhvyaścāritrabhaṅgajjahatu bhaya, mapā-  
stārggaḷā dyaurapi syāt

(*Ascharyachudamani*, Act VII)

*Talking from a distance*

Mām vṛkā bhakṣayiṣyanti śārddulādvīpinopivā  
mām harotsrjya kākutsthau namaste rākṣaseśvara

(*Ramayana Prabandha*)

*In Fright*

Kopam prabho, samhara samhareti  
yāvat girāḥ khe marutām carantī

tāvat sa vahnirbhavanetrajanmā  
bhasmāvaśeṣam madanam cakāra

(Mattavilasa)

*In Haste*

Asti dvāravatī nāma  
pāre paścimasāgaram  
puruḥūtapurībhūti-  
parībhūti karī purī

(Subhadradhananjaya-Nirvahana)

*In Defiance*

Alamiṣṭvā maghān mūrkhā  
khaḍgadhāreyamasti naḥ  
adavīyānayam panthā-  
svarllokamupatiṣṭhate

(Ramayana Prabandha)

*In Derision*

Re re rāvaṇa, rākṣasādhamapaśo,  
magnosi mohārṇave  
śatrum te samupāgatam jaḷamate  
nobuddhyase kevalam  
rāmaśceiṣa karāvalambitadhanu-  
stīkṣṇojjvalat sāyaka-  
-ssākṣāt kālā ivāparastavapura  
dvāristhitaḥ sānujaḥ

(Ramayana Prabandha)

18. *Chetipanchamam*

Dvaīyādiṣu pātreṣu  
nīcapātreṣu bālake  
svabhāviko bhavedrāga-  
sceṭīpañcamanāmakaḥ

The raga allotted to secondary characters, evil characters and children, is called Chetipanchamam. Examples follow:

*For Secondary Character*

Unmaryādamupekṣya rāvaṇamaham  
rāmādvinaśyami nu?  
vyāhṛtyāpriyamapnu yānnu vipadam  
chaṇḍādutaḥ svāmināḥ

pakṣaudvāvapi me na pathya, manayoḥ  
 śreyānayaṃ rāvaṇā-  
 nnāśo me, patanāvasānamacirā-  
 nnekṣe yataḥ svāminah

(*Ascharyachudamani*, Act V)

*For Evil Character*

Yasyām na priyamaṇḍanāpi mahiṣī  
 devasya maṇḍodarī  
 Snehallumpati pallavānnaca punar-  
 vvijanti yasyām bhayāt  
 vijanto malayanilā ravikarei-  
 rasprṣṭa bāladrūmā  
 seyam śakrariporaśokavanikā  
 bhagneti vijñāpyatām

(*Abhisheka*, Act III)

*For children*

Vṛddhāstenavicāraṇīyacaritā-  
 stīṣṭhanti hum vartate  
 sundastrīdamanepyakuṇṭhayaśaso  
 loke mahānto hi te  
 yani strīṇyakutomukhānyapi padā-  
 nyāsan kharāyodhane  
 yadvā kauśalamindrasūnunidhane  
 tatrāpyabhijñojanaḥ

(*Uttararamacharita*)

Yathendāvānandam vrajati samupete kumudīnī  
 tatheivāsmin drṣṭīrmamakalahakāmāḥ punarayam  
 jhaṇalkkārakrūrakvaṇitaḡaḡaḡaḡatḡurudhanūr-  
 dhṛtapremābāhurvikaca vikarālavraṇamukhaḥ

(*Uttararamacharita*)

19. *Ghattantari*

*Duṣṭanigrahavārtāyām*  
*ghattantarirudāhṛtā*  
*āsīrvāda vidhāveṣa*  
*maṅgalaprārthanāvidhau*

In *bhakti* which describes the killing of an evil person, *asīrvada* which comes in Bharatavakya, in the invocation to a favourite deity and in Nandi mangala, etc. Ghattantari is used. Examples follow:

*Killing of an Evil Person*

Phālodyatghanagharmabindumaṭaṇī-  
nyastāgrahastāmbujam  
madhyemuṣṭīniṣṭapañcaśāṣaram  
bibhrāṇamanyam karam  
vīraśrīnakharakṣateirivanaveir-  
-bbāṇavraṇeiranṅitam  
rāmam devamavasthitam praṇamata  
pronmathya laṅkeśvaram

(*Ramayana Prabandham*)

*Bharatavakya*

Imam sāgaraparyantām  
himavadvindhya kuṇḍalām  
mahīmekātapatrāṅkām  
rājasimhaḥ praśāstu naḥ

(*Bhasa*)

*Invocation to a Favourite Deity*

kātvam sundari, jāhnavī kimiha te  
bhartā haro nanvasā  
-vambhastvam kimu vetsyi mānmatharasam  
jānātyayam te patih  
Svamin, satyamidam nahi priyatame  
satyam kutah kāmīnā-  
-mityevam harajahnavīgirisutā-  
-saṅjalpitam pātu vaḥ

*Nandimangalam*

Kṛtvā pradakṣiṇamaśeṣavasundharāyā-  
-stīrthāvagāhapariśudhamatiḥ prabhāse  
śṛutvā mukundasahajā muditābhilaṣaḥ  
pāyāt sa vaḥ pṛthulakīrtibhujāḥ kīrītī

(*Subhadradhananjaya, Act I, Arangutali*)

20. *Antari*

*Kavivākye kathākṣepe  
kvacidantarirucyate*

In the words uttered by the poet, as well as on occasions when the story is merely narrated, *Antari* is used. Examples follow :

*Words of the poet*

Tasmin viprakṛtāḥ kāle  
tārakeṇa divaukasah

turāsāham purodhāya  
dhāma svāyambhuvam yayuḥ

(*Mattavilasa-Nirvahana*)

Narration of Story

Tam deśamāropitapuṣpacāpe  
madhudvitīye madane prapanne  
kāṣṭhāgatasneharasānuviddham  
dvandvāni bhāvam kriyayā vivavruḥ

(*Mattavilasa-Nirvahana*)

With this, the elaborate description of the *svaras* is concluded.

*From Natyakalpadrumam, Kerala Kalamandalam, Cheruthuruthy.  
Translated from Malayalam by Sudha Gopalakrishnan.*